

Creative Partnership

Artists, Shadbolt Centre for the Arts and Lougheed Mall Collaborate to Create New Public Art

In June 2002, a relationship was formed between the Lougheed Town Centre and the Shadbolt Centre for the Arts (City of Burnaby). This mutually beneficial arrangement had several aspects. It would raise arts awareness in the community, provide opportunities for artists and, at the same time, create a unique and lasting work of art within the mall itself. The first project, and we anticipate there will be many, was a 250 square foot circular floor mosaic.

It was agreed that the Lougheed Town Centre would provide much of the financial backing required, while the Shadbolt Centre would use its staff, equipment and resources to facilitate the project. Because the timeline for completion (October 2002) was very short, it was decided to approach specific ceramic artists who were already associated with the Shadbolt Centre and whose prior experience would help to expedite the process. Shadbolt Ceramic Technicians Linda Doherty and Jay MacLennan would handle all of the technical aspects - from rolling slabs, to firing and finally installation of the work. Shadbolt staff Sharon Reay and Ruth Hoyem provided administra-

tive support and lent a hand wherever needed. The final lineup of artists included **John Cloutier, Debra Sloan, Elora Penland, Keith Rice-Jones, Celia Rice-Jones** and **Gillian McMillan**. Although the group was initially reluctant to take on a floor mosaic, with its specific requirements regarding durability and texture, the mall wanted a tactile piece which shoppers would walk over, and stop to look at for a few moments before continuing with their shopping. By mid-July, the group had developed a theme, *Celebrating the Arts in Our Community*, and began work on their drawings. Linda's concept of using trees to separate each section was readily accepted by all and John Cloutier agreed to

See Creative Partnership continued on page 8

Below left to right: *Elora Penland, Gillian McMillan, Linda Doherty, Debra Sloan, Keith Rice-Jones, Sharon Reay, Jay MacLennan, John Cloutier and Celia Rice-Jones, with Keith's section in the foreground and the images from Celia's on the wall behind.* Photo credit: Linda Doherty



Beyond Borders A Craft Marketing Conference

March 28 - 30

Kootenay School of the Arts, Nelson

This premier event will enhance the marketing knowledge of the Canadian fine-craft community by offering presentations from established Canadian and US artists, gallery owners, collectors, art/craft consultants, curators, publishers, retail and wholesale show organizers and government specialists – all of whom are familiar with the contemporary craft market.

According to KSA's Professional Practices instructor Lou Lynn, "the idea for the conference was spawned while I was researching and writing the **Marketing Guide for Fine Contemporary Craft** in the United States, which was commissioned by the Department of Foreign Affairs & International Trade. The conference seemed the next logical step to take."

Helen Sebelius, who is co-coordinating the conference, and was recently honoured by the Alberta College of Art & Design for her significant contribution to building and sustaining Canada's visual culture and creative industries, states that "there is a tremendous need for 'industry specific' business information to circulate within the art and craft community and this conference will address that."

A range of topics will provide conference participants with marketing skills and information enabling them to target the contemporary fine-craft market, and will address the diverse marketing needs of both one-of-a-kind and limited-production objects. Slide lectures, panel discussions, marketing critiques, and seminars give a wealth of information applicable to marketing. Watch for details of the conference on KSA's website: www.ksac.bc.ca

For information or to add your name to the conference mailing list, email conference@ksac.bc.ca or call 250.352.2914 Ext #49 to leave a message.

Contact: Conference co-coordinators:
Lou Lynn russlynn@netidea.com or 250.355.2555

Helen Sebelius hsebelius@shaw.ca or 250.354.1906

ClayLines News from Salt Spring Potters Guild

The Salt Spring Potters Guild has evolved into mainly an educational organization. Members meet every three weeks at each other's homes/studios and the host often presents a demo of some unique aspect of his or her work. We have also had fun doing group sawdust firings. Once a year we present a weekend workshop with a visiting artist, trying to satisfy all the wheel throwers, hand builders, tile makers and sculptors in our Guild of 35 members.

This fall we held a glaze workshop, which may be of interest to other guilds. We realized that we have a dozen new or re-emerging potters who were asking for direction on cone 6 glazing. So 10 of us met at my studio one evening in October to discuss what each person was looking for in a glaze. Each chose two recipes from such sources as Richard Behrens, Clayart magazine, new books by Lana Wilson, Ron Roy and Michael Bailey, and the files of other potters. Each committed to making two dozen test tiles.

The following week, six of the group came back to learn (or remember) how to weigh out recipes. Each participant in the group made 500 grams each of their two chosen glazes. All test tiles were delivered to me to be bisqued.

Week three saw us dipping our tiles in all the glazes. So each person had 20 test

results to look forward to, each on their own clay body, all fired to cone 6 and held for a 30 minute soak in my computerized electric kiln.

Week four: the group arrived with wine and goodies and much excitement as the test tiles for each glaze were laid out together with the recipe. Each saw what their chosen glazes looked like on a range of tiles and clay bodies. (Some tiles were cylindrical, some flat, some L-shaped, many textured—an interesting variety). The glazes ranged from a basic opaque white base and a clear base with coloured variations of each, to exotic new recipes such as Ron Roy's "Raspberry", "Licorice" and "Field Mouse", to a beautiful bluish "Jun" from Bailey. Then there was the quirky unpredictable cryolite-based "Stony fissured glaze" from Behrens and my glaze made from clay from my pond, with spodumene and ochre added—a "lava surprise"! The recipes were compiled into a booklet and distributed to all.

The energy level in this group was contagious and several of the participants have gone on to purchase kilns. And we are already planning a meeting in six months, at which everyone is expected to bring a finished pot featuring one or more of the workshop glazes. To potters on Salt Spring, sharing is what our Guild is all about.

Merle Box

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Send to Guild office, address on page 12, or
newsletter@bcpotters.com

Made of Clay at Christmas 2002

First, I want to thank all the presenters. Your professionalism made it easy to work with each of you. You brought your best work and I think the public appreciated it. Your information on the questionnaire was a great help.

I thank Joan Conklin, a new volunteer helping with membership, who volunteered to approach the stores in Yaletown with posters and cards. She also managed to find time to contact the hotels and inform their door staff about the show. Another thank you to Amanda Baye who volunteered to do publicity. The door ballots have shown that her efforts paid off. She has been gracious enough to volunteer for the spring show.

It's great to be able to say that the records for the show have beaten previous ones. Our attendance was the highest yet at 941. Average presenter sales were over all other years by \$130. Walk-by traffic almost tripled showing we are connecting with the Yaletown community.

I'm expecting next year to be even better so I have made arrangements to have space for more presenters. The room that we already rent at the Roundhouse can be expanded to accommodate a bigger show. With more presenters we can create a bigger buzz. What this means is that you should be watching your summer newsletter for an application.

Thanks again to all the presenters who in their own extra way contributed to make the show a success.

Jim Stamper



Made of Clay 2003

In this Newsletter you will find an application for the spring Made of Clay. A couple of things different from previous years:

Lighting is being offered again this year. In order to light everyone's booth we will have to rent lights. Also there is the time for the tech to hang them so we will be charging the same as last year for extra lights. The difference is that you now book it ahead of time just like renting tables.

The prices now include GST.

Please include a couple of good quality photos or slides of your work. The background is not important but they should be in focus. We can always correct some aspects of the photo on the computer, but we can't refocus an image.

The last note for the show is that I would really like to form a committee to help out with the show. Now that I'm president it is too much for just one person to organize. Besides three or four heads thinking about promotion are better than one.

Looking forward to receiving your applications.

Jim Stamper



Above: Jennifer and Oliver Kaddatz were new presenters in Made of Clay at Christmas

Left: Les Crimp being as charming as ever

President's Report

Hope you all had a fantastic holiday season.

I've mentioned it before but I'll mention it again. When I joined the Board we were facing a great deal of repair and rebuilding. Ronda Green kept us motivated to navigate through these rough waters. Hopefully now that the storm has passed we can get back on track with what the Guild needs to do in order to be responsible to its members.

We will be holding a meeting of the Board of Directors sometime in the first week of January to discuss the future activities of the Guild. One of those activities will have to be our 50th anniversary. Another topic of discussion will be what services members are interested in and what we can realistically implement. We urge you to send us any information or ideas that you have even if it's after the meeting. We are always interested in hearing from members. We are especially interested in hearing ideas of projects that people are willing to initiate.

We have two new volunteers offering to join the Board. Joan Conklin has been volunteering and recruiting new members for the last few months. She is willing to take over the membership committee. Lewis Kennett approached me at the Made of Clay show. We're not sure what Lewis will do, but we'll decide that at our first meeting. Thanks to both of you.

Over the next few months I'll be posting volunteer positions. If we all get involved in the Guild's work we stand a really good chance of promoting ourselves to the world. Our quality of work will rise as we share ideas with one another. As well we will develop a strong support network when times are tough. If nothing else, we will have had a great time sharing our biggest common interest. Clay!

Thank you
Jim Stamper

Website Update

The Guild website is adding a "Resources" page to the roster. I am collecting information on the following to list on the new page:

- Names, addresses, website addresses and email contacts for teaching institutes in your region. Public institutes such as community centres, colleges and night school programs only please. (Members may list their personal website addresses on our "Links" page.)
- Website addresses for sites of interest to ceramists such as educational sites etc.
- Website addresses of pottery suppliers or suppliers of other products useful to ceramists

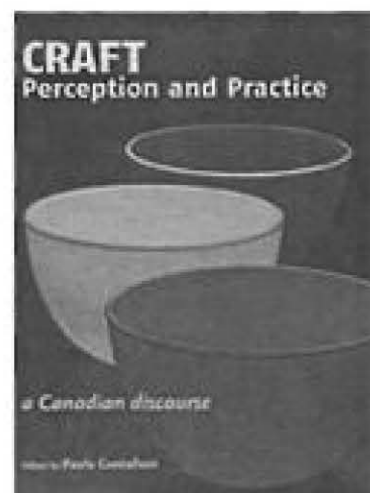
This page should serve the needs of people all over the province. Categories on the "Resources" page will include:

- Where to take a clay class (listed by region),
- Where to buy supplies,
- Interesting sites to visit, and
- Educational sites.

So share your leads with others in the community and send your information to <rachellechinnery@shaw.ca>. The more people who contribute to the list, the more complete and informative it will be.

Rachelle Chinnery

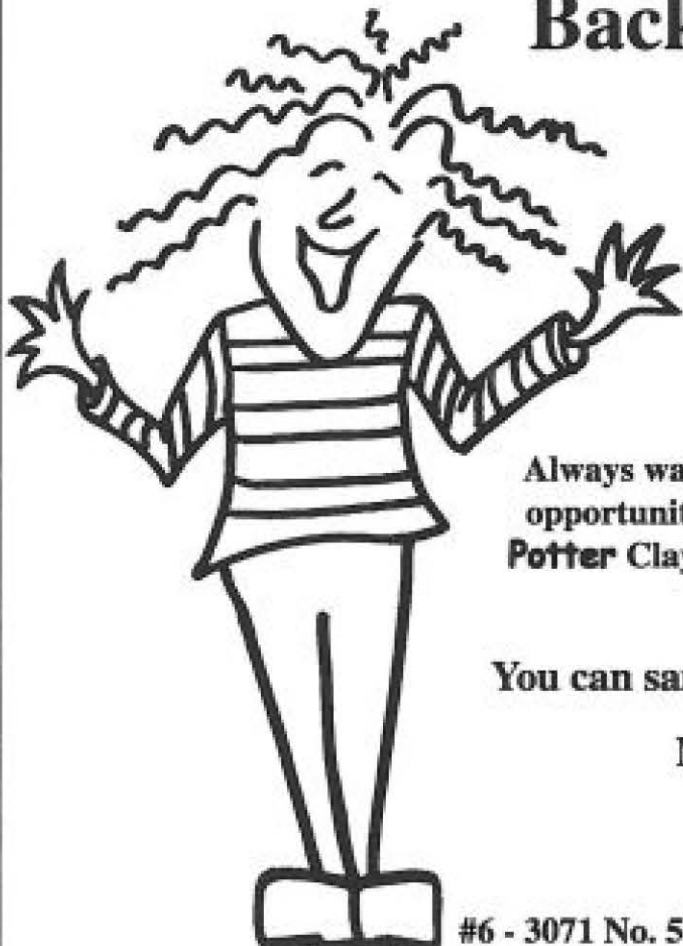
Book Review



Craft Perception and Practice: A Canadian Discourse, edited by Paula Gustafson

"The writing in **Craft and Practice: A Canadian Discourse** is the cure for Corning ware blues."

Look for a review in the next newsletter.



Back By Popular Demand Clay Day!

On Saturday, January 25 at **The Mad Potter**,
come in and try out a **NEW CLAY**
from 10am to 5pm.

Always wanted to work with "Mica White" but never had the
opportunity? Wondered how "Rouge River" fires? **The Mad
Potter** Clay Day is your chance to try working with a new clay.

You can sample up to 4 different types of clay ~ FREE!

Not to mention a Store Wide Sale!

The Mad Potter
#6 - 3071 No. 5 Road, Richmond (near Bridgeport) Tel: 604.244.3734

Techno Tip

Dealing With Dust in Ceramics: a significant health hazard

by Tony Hansen

Indoor air pollution of all types is considered one of the most important health hazards of our time. The dramatic rise in the incidence of asthma is said to be evidence of this. Ceramic arts, crafts, production and lab testing can generate a lot of dust if it is not managed properly. Ceramic educational programs are coming under increased scrutiny because of dust concerns. Most of the following suggestions will greatly reduce your exposure to dust; taken together they should make your workplace safe.

Red herrings and the real enemy

The main enemy is smaller silicosis-causing quartz particles in the minus 1 micron range. These are small enough to penetrate into and clog the air pockets in your lungs. These particles stay airborne for days.

- The type of clay you are using is not usually an issue, any typical ceramic clay makes silica dust when walked on.
- Glaze materials are sometimes called 'chemicals' but it is more correct to call most of them minerals. Very few are soluble; most are simply ground rock. While some glaze ingredients are somewhat toxic in different ways, most are not hazardous from an ingestion point-of-view.
- Wearing a dust mask only during dust generating activity in a closed area does not recognize the fact that the fine dust will stay in the air for the rest of the day or longer.
- Getting an air filter while maintaining bad habits will only marginally improve air quality.

Install or get

- Install a dust hood on the wall at the table you will use for dust generating activities. Use a simple sheet metal box with slots and a connected pipe or drier hose to an exhaust fan that expels dust outside (exhaust fans are simply fans that install in-line in a heating pipe). The fan must be powerful enough so that you can see the dust moving away from you. There must be a source of incoming clean air elsewhere in the studio or lab.

- A good sink with hot and cold water draining to a floor or portable sump is a must so that water can be used effectively to clean up.

- Have a smooth easy-to-clean floor that can be hosed down to a floor drain or effectively mopped (existing rooms can be modified by raising the floor a little to slope toward a drain).

- Have lots of large sponges (in good condition) and water buckets around for cleaning work tables, counters, wheels, and small floor areas, etc. Use two clean sponges (the first sponge to get the mess and the second to remove the residue).

- Install tables with wheels and don't put anything under them. Wheel them out of the way to clean the floor.

- Install a central-vac unit outdoors with inside pipes and hoses. Locate outlets conveniently and make hoses easy to get at and set up.

- Get plastic containers with lids for dry material storage (you can get 10-gallon plastic containers from restaurants). Get a two-wheel hand-truck so you can move these easily when they are full.

- Install a HEPA (high efficiency particulate arresting) circulating air-filter. These devices either use filters or electrostatic/electronic methods. Try searching for 'HEPA air filter' on a search engine to find sites like www.airpurifiers.com

- Set up a positive ventilation system; that is, a way for air to get in and a fan to push it out at the other end of the work area. The orientation should be such that the direction of dust travel is away from working areas.

- Create work areas dedicated to specific tasks: clay storage and processing, glazing, testing, throwing, trimming, slab rolling, clay fabrication, library, etc. Deal with dust as appropriate in each area.

- If possible, use a separate building, not the building where you live and sleep.

- You can get ventilation tables (i.e. search for 'dust' in the store at axner.com) that provide localized air removal.

Habits to change:

- Work cleaner, be dust-smart. Keep scraps off the floor, pick up crumbs before they are walked on, sponge up spills right away, spread plastic film on the floor for easy clean-up after messy jobs. Don't generate as much dust; catch it at the time of generation. For example, don't just dump dry clay into a glaze or clay mixer; put it in gently so less dust raises. Be more patient.

- Pick up all crumbs before they get walked on.

- Clean at the end of the day so dust generated during cleaning can settle out overnight.

- If you have to place your face in the dust, do not inhale until you are back in clean air.

- Handle unloading of dry materials and putting into lidded containers outdoors.

- Launder clay clothing often. Remove clay shoes and clothes when entering your house.

- Dusting and sweeping puts the dangerous fine particles into the air. Silicosis-size dust goes right through vacuum bags. Heating and air conditioning systems can circulate dust to other areas as well.

Other Suggestions:

- Use a base glaze with variations approach to minimize the number of materials you need to store to maintain a selection of glazes with different colors, opacities, variegations and surface textures.

- Avoid too many shelves that gather dust.

- Good: When using a power mixer place it between you and the exhaust fan. If the mixing is done in the working room, do it at the end of the day so airborne dust settles. Better: Provide an outdoor area or a separate and properly ventilated room for clay mixing. Best: Buy your clay premixed and pugged.

- Work wet: Don't sandpaper without a device to suck away the dust. Smooth it by sponging or spray a mist of water on first (if this does not detrimentally affect the surface).

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NWCF North-West Ceramics Foundation

Funding for ceramists working in British Columbia is more accessible than most people think. The North-West Ceramics Foundation awards \$500 once a year and disbursements of a maximum of \$200 up to five times yearly. This funding is the Potters Guild of British Columbia Scholarship and the Maureen Wright Scholarship respectively.

Recent recipients of these awards are Kathryn O'Regan who attended a workshop at MISSA this past summer, Masood Mostofee who attended a Clary Illian workshop, in 1999 Steven Provence went to a Les Manning seminar, and in 1999 Laurie

Funding for Ceramists

Rolland went to NCECA with a Maureen Wright Scholarship. These funds are available for all residents of British Columbia seeking further education in the ceramic arts.

The North-West Ceramics Foundation is a charity dedicated to education in the ceramic medium. The Foundation dispenses scholarships, holds a biennial fundraiser *From Oven to Kiln*, and sponsors the keynote speaker at the Canadian Clay Symposium. Fund raising events are supported by the clay community and ultimately benefit the community itself.

The next *From Oven to Kiln* will be held in April. We are looking for donations for the silent auction, large center piece vases for tables and, of course, dessert plates of a 9" diameter. Tickets for the event will be available in the New Year and the exact date, time and price of ticket will be announced in the February newsletter.

Apply now for the \$500 Potters Guild of BC Scholarship, awarded once a year in March, and the \$200 Maureen Wright Scholarship, which is dispensed up to five times a year at any time for any workshop. Applications are accepted by the Foundation in writing only. Details of how to apply and where to send your application are at <http://www.bcpotters.com/scholarship.html>. For specific details of the awards call 604.874.8518.

Board of Directors

NWCF

For Sale

**Teaching/drop-in
Studio**

Profitable

**Great opportunity for
pottery teacher(s)**

**Fabulous waterfront
location in Vancouver**

Call for more information

**Ask for Dave
604.270.4244**

Vancouver Island Potters Supply

Serving all of Vancouver Island
and
the Gulf Islands

New Hours

Tuesday through Friday	9:00AM to 4:00PM
Saturday	9:00AM to 2:00PM

10 minutes south of Nanaimo

#5, 2071 South Wellington Road, Nanaimo, BC
Phone: 250.716.9966 Fax: 250.716.9960

Issues

Calculating Electric Kiln Costs

Len Werner is a name familiar to many in the clay community. He began with a career in mining engineering and then went on to graduate studies in geology. He has extensive experience in a number of fields and holds all sorts of technical certifications and licenses including that of an airplane pilot. But what makes him invaluable to the ceramic community is his knowledge of kilns. He took over the McLennan kiln building business a number of years ago and is the one stop shop for many of our technical needs regarding electric kilns and elements. When asked recently how to calculate the cost of firings, this was his response:

Calculating the cost of running an electric kiln is actually far easier than one would think. It starts with the cost of electricity. In BC, at the moment, it costs 5.77 cents per kilowatt-hour in a residence. There are small variations in commercial rates, but any kiln being run at home is paid for at this cost. What that means is that for every kilowatt of power the kiln consumes, it will cost 5.77 cents each hour, if it's on all the time. Or, put in terms of a 10,000 watt kiln (10 kilowatts), every hour that it's full on (all switches on high), it will use 57.7 cents worth of electricity. Ten kilowatts is what I use in a 7.2 cubic foot 909 round kiln, for example, so to be able to run a kiln that size for an hour for a cost of 58 cents is quite a good deal.

To calculate the cost of an entire firing requires either some careful recording, or a darn good guess. I tend to like the darn good guess if it's so close as to avoid a lot of needless recording of numbers. As an example, think of a fictitious, but probably typical, eight hour bisque firing in a 10 kilowatt kiln. The first two hours will be with the kiln switches on **low**, or at, say, 25% power. The power it will consume is:

$$2 \text{ hours} \times 10 \text{ kw} \times 0.25 \times 5.77 \text{ cents/kwhr} = 28.85 \text{ cents}$$

Then turn it to **medium**, or 50% power, for another 2 hours, the power consumed is:

$$2 \text{ hours} \times 10 \text{ kw} \times 0.50 \times 5.77 \text{ cents/kwhr} = 57.7 \text{ cents.}$$

Then if you turn it to **medium-high** for another 2 hours, or 75% power:

$$2 \text{ hours} \times 10 \text{ kw} \times 0.75 \times 5.77 \text{ cents/kwhr} = 86.55 \text{ cents}$$

Then on **high** (full power) for another 2 hours:

$$2 \text{ hours} \times 10 \text{ kw} \times 1.00 \times 5.77 \text{ cents} = \$1.15$$

Nothing left to do but add those all up:

$$\$0.29 + \$0.58 + \$0.87 + \$1.15 = \$2.89$$

For a different kiln or firing cycle, just change the appropriate numbers, either power or time spent at that power setting. Feel free to make it as complicated as you like (i.e. 5 or 6 different settings instead of 4), and of course keep track of the price of electricity. I've always figured that a glaze firing in a kiln that size (10kw) takes about \$4.00 worth of electricity, so about \$3.00 worth for a bisque firing sounds about right. If you compare that to the effort required to stoke a wood-fired kiln for 8 hours, electricity really sounds like it's presently an inexpensive form of energy, which is probably why we're looking at price increases in the near future.

At this time of year, having the kiln in the basement and venting only the fumes outside sounds like a good idea, because the \$3.00 or \$4.00 worth of energy you're putting into the kiln will eventually all still be in the house by the time the kiln is cool inside again after a firing. Where else could it go? And, for the rest of the year, I hope the idea of a 5" kiln wall as compared to a 2.5" wall makes sense to a lot more kiln purchasers!

Len Werner

Gallery of BC Ceramics 2003 Exhibitions

January

no show

February

In Praise of Hands: BC Instructors' Show

February 6 - March 3

Opening night February 6, 6-8pm

March

Flores

Rachelle Chinnery

March 6 - 31

Opening night March 6, 6-8pm

April

Hazardous Attraction

Lewis Krzyckowski

April 3 - 28

Opening night April 3, 6-8pm

May

Rebecca Robbins

May 1 - June 2

Opening night May 1, 6-8pm

June

Keith Rice-Jones

June 5 - 30

Opening night June 5, 6-8pm

July

Serving it Right

Maggie Kneer and Clive Tucker

July 3 - August 4

Opening night July 3, 6-8pm

August

Rhythm

Joanna Copp

August 7 - September 1

Opening night August 7, 6-8pm

September

Ornithikos

Gillian McMillan

September 4 - 29

Opening night September 4, 6-8pm

October

Beneath the Surface

Nicole Riedmueller

October 2 - November 3

Opening night October 2, 6-8pm

November

Deb Taylor

November 6 - 25

Opening night November 6, 6-8pm

Vincent Massey Workshop

Vincent shares his life's consuming passion, the art of ceramics, in a one-day educational and informative handbuilding demonstration workshop.

In this workshop, for all levels of expertise, he'll introduce styrofoam as a medium of making moulds. Slab building forms with extruded rims, feet and handles are the order of the day. This process is fraught with unexpected technical problems and all the secrets are revealed by the potter from Rainbow Mountain, Whistler.

Bring a bag lunch. Fee: \$56

Sunday, February 23

10:00AM - 4:00PM

**To register for
#PY01-2
604.903.3333**



Lucas Centre
(north of Capilano Mall)
2132 Hamilton Ave
North Vancouver

Creative Partnership

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take this on. Each of the other artists had a 15 foot by 2 foot section: Keith worked on *Visual Arts*, while Celia did *Music*, Debra *Dance*, Elora *Theatre and Literary Arts* and Gillian created *The Buildings at Deer Lake* — from the Gallery to the heritage offices, studios and kiln facilities.

At the end of August Linda and Jay began laying out each artist's slabs on two sheets of 4' by 8' gyproc. The gyproc worked very well to facilitate even drying. The amount of time spent transferring the images, cutting, scoring and marking the tile sections,

staining and slip decorating each piece, far exceeded anyone's expectations — but then, so did the results. The five sections were fired to cone 10 in three firings in our 60 cubic foot gas kiln, and the trees were put into two wood/gas/soda, cone 10 firings in the Ombu kiln. Even though the pieces were numbered, it was like a giant puzzle putting the 1200 pieces back together.

By October 15, the pieces were all delivered to the mall, on time, intact and on budget — an amazing feat! The installation, grouting and sealing opened a whole new realm of experience for us (wait for the memoirs!) which was made worthwhile by watching the reactions of those who stumble (had to say it, John!) upon the work and are truly amazed.

The mural was officially opened by Burnaby Acting Mayor Gary Begin and Parks Commission Chair Leslie Roosa on Saturday, November 2. The mural is located on the lower floor near the inside entrance to the new London Drugs at Lougheed Town Centre, 9855 Austin in Burnaby, beside the new skytrain station. Definitely worth a look!

Special thanks must go to Lougheed Town Centre Manager Faye (Hickey) Laing, whose vision, courage and love for the arts made this project happen, to Linda Doherty and Jay MacLennan who fiercely protected its integrity throughout and to Cultural Programs Coordinator Ian Forsyth for making it all so easy. And finally, to those six dedicated and talented artists — Keith,

Celia, Debra, Elora, John and Gillian who have 'raised the bar' and created a work of art of which we can all be proud.

Sharon Reay



Keith Rice-Jones working on his section, with the images from Celia Rice-Jones' section on the wall behind him. Photo: Linda Doherty

Opening November 2, 2002

Photo: Linda Doherty



Burnaby Empty Bowl Project

Watch for further information in the next newsletter about the upcoming *Bowl Throwing Competition* to be held at the Shadbolt Centre for the Arts on Saturday, March 22, starting at 10:00AM. We already have a fabulous lineup of artists who have generously agreed to come and participate, including:

Wendy Berry
Robert Bush
Rachelle Chinnery
Sarah Coote
Darrel Hancock
Bob Kingsmill
Sam Kwan
Keith Lehman
David Lloyd
Gillian McMillan
D'arcy Margesson
Vincent Massey
Darlene Nairne
Charmaine Nimmo and
Fredri Rahn

This is a terrific opportunity to come and cheer on your favourite potter, while watching some of BC's best in what promises to be a highly entertaining event. Mark it on your calendars!



Keith Lehman

Sam Kwan



Photos: Alexander Sta

Winter Programs at the Shadbolt

Register now by calling 604.291.6864

Using high-fire stoneware,
these courses have space available.

Introduction to Pottery

Fee \$129.13, 8 sessions.

Sundays (Jay MacLennan), 10:00am-1:00pm,
starts January 19. Barcode #22652.

Tuesdays (Rosemary Amon), 7:00-10:00pm,
starts January 21. Barcode #22653.

Wednesdays (Sabrina Keskula), 7:00-10:00pm, starts January
22. Barcode #22654.

Thursdays (Barbara Toohey), 7:00-10:00pm,
starts January 23. Barcode #22655.

Intermediate Wheelthrowing with Gillian McMillan

Mondays, 8 sessions, 10:00am-1:00pm, starts January 20.
Fee \$129.13. Barcode #22662. Note: This class will also
accept some beginner students.

Throwing: Intermediate/Advanced with Darrel Hancock

Saturdays, 8 sessions, 10:00am-1:00pm, starts January 18.
Fee \$129.13. Barcode #24996.

Elementary Extrusions with Linda Doherty

Tuesdays, 8 sessions, 7:00-10:00pm, starts January 21.
Fee \$129.13. Barcode #23690.

Experimenting with Crystalline Glazes with Linda Doherty

Wednesdays, 8 sessions, 10:00am-1:00pm,
starts January 22. Fee \$129.13. Barcode #22672.

Making and Decorating in Porcelain with Sam Kwan

Sundays, 2 sessions, 10:00am-3:00pm, starts March 02.
Fee \$53.50. Barcode #25075.

Trudy Golley Workshop

Sa/Su (weekend), 2 sessions, 10:00am-4:00pm,
starts February 15. Fee \$64.20 (before Jan 31), \$74.90
(after Jan 31). Barcode #25046.

*Please Note: Winter Continuing Pottery with
Darrel Hancock and Clay Sculpture classes
with Debra Sloan are full.*



Shadbolt Centre for the Arts
6450 Deer Lake Avenue
Burnaby, BC, V5G 2J3
604.291.6864

SHADBOLT CENTRE for the ARTS

Early Bird Fee

Trudy Golley

Unconventional Clay Workshop

Saturday, February 15 and
Sunday, February 16
10:00AM - 4:00PM

Shadbolt Centre for the Arts

\$64.20 Earlybird price, \$74.90 after January 31



In this workshop, geared to all levels, the participant learns 'low tech' methods of how to make and use paperclay. Projects to encourage a personal approach to the use of paperclay are explored using very direct methods of moulding and building. Surface and form integration are emphasized in this intensive two day workshop.

I also demonstrate a technique of making plaster press moulds using a plaster and pulp mixture that I call paperplaster. This method is for anyone interested in press moulds and casting moulds who wishes to explore the liberation and directness that working with paperplaster affords. No more impossibly heavy, bulky moulds!!! And no more plaster disasters!

Workshop has demonstrations, slide presentations, hands-on and discussions. Generally we break all the rules to explore some new territory!

Trudy Golley

Co-sponsored by Potters Guild of BC and Shadbolt Centre for the Arts.

Cynthia Spencer

Handbuilding Clay Workshop

Saturday February 1 10:00AM-4:00PM and
Sunday February 2 10:00AM-3:00PM
on Salt Spring Island

Cynthia Spencer, from Corvallis, Oregon, presents handbuilding slab construction tips and techniques, as well as pinch/coil construction for larger scale work — work on developing a form, while letting the clay do its thing.

Cynthia has created a beautiful line of wares used by gardeners and flower arrangers.



See Cynthia's work on the web:

www.cmug.com/~cynthia.spencer/index.html

For workshop info phone: 250.537.2184 or email <karenpaul@saltspring.com>. Space is limited. Fee: \$70

To our Customers:

Thanks for your patronage during 2002
and wishing you a happy and prosperous 2003,
from the staff here at Greenbarn:
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Techno Tip Dealing with Dust

continued from page 4

- Avoid rugs at doorways; they become an impossible-to-clean reservoir of dust. Use something that can be washed; vacuuming simply will not remove all the dust, especially not the fine particles.

- Reprocessing scrap: Large chunks of clay that are too hard to use do not need to be broken before soaking. Once clay is totally dry, any size piece will slake and turn to mush if placed in clear water (already moist clay will not slake). Do not stir it until it is all mush, or it may seal the surface and prevent further penetration. Remove water by placing on several inches thick of plaster or on a stretched canvas.

- Dust masks must be tight fitting on your face and have serious dust filters that are rated for very fine dust. Search for 'dust' at Axner.com or contact your supplier (look for NIOSH #TC-21C-166 and #TC-21C-231).

- Check at your local hardware store for dust control products. For more information on art-related hazards and what to do about them, visit <http://www.caseweb.com/acts/> (Monona Rossol) or look for Dr. Michael McCann's excellent book *Artist Beware* c.1979 Watson-Guption Publications, New York, N.Y. ISBN 0-8230-0295-0.

Success?

Gauge your progress by turning out the lights and shining a strong flashlight across the room. Dust alarms are also available. We will be checking into this and providing more information.

Tony Hansen

The Techno Tip column is generously sponsored by Plainsman Clays Limited in Medicine Hat, Alberta, and its affiliates in British Columbia, Greenbarn Potters Supply Ltd. and Vancouver Island Potters Supply.

Denys James Excursions
presents travel experiences for 2003 & 2004

Turkey Thailand Italy

Turkey

September 15 - October 6, 2003 21 days

Denys James and Erdogan Gulec
Istanbul, Ankara, Cappadocia
Studio experience and tours



Thailand

December 11 - 29, 2003 18 Days

Denys James, Louis Katz, and Suwanee Natewong
Tour of folk potteries, temples, traditional arts and crafts

Tuscany, Italy

May 14 - 31, 2004 17 days

Denys James, Giovanni Cimatti, and Pietro Maddalena
Studio experience, terra sigillata workshop with Italian master
Tours of San Gimignano, Florence, Siena

New Travel !

Information and Registration

Denys James
<denys_james@hotmail.com>
Phone 250.537.4906
Website: www.denysjames.com

Call for Submission Granville Island Public Market Annual Craft Adjudication

Craftspeople interested in selling from a day table at the Granville Island Public Market should submit **four** samples on:

Sunday, February 16, 1:00 to 5:00 p.m.

or

Monday, February 17, 9:00 a.m. to 12:00 noon

Location: Performance Works

1218 Cartwright Street

adjacent to the Granville Island Hotel, Vancouver, BC

Samples are judged in categories, depending upon the items received.

Crafts that will NOT be considered are clothing, crafts containing non-CSA approved electrical components, mass produced or manufactured items, kits or goods made from kits, imported goods and scented goods unless scent is contained.

There will be a \$15.00 **cash only** registration fee per category entered.

For more information, please call:
Market Coordinator at 604.666.6477 (option #4)



Granville Island
Public Market

Board of Directors

Jim Stamper

President and Made of Clay

604.876.9287

<madeofclay@bcpotters.com>

Maggi Kneer Vice-president

604.929.3206

<maggikneer@telus.net>

Ronda Green Events

604.921.9888

<rondagreen@hotmail.com>

Jacqui Berglund

604.854.3437 <jacqui39@shaw.ca>

Ron Feicht

604.921.6677

Lewis Krzyzkowski

604.986.4920

<beerbellywarrior@shaw.ca>

Markian Kyba

604.254.4008

<esb@interchange.ubc.ca>

Karen Opus Guest Secretary

Gallery of BC Ceramics

Kimcha Rajkumar Gallery Manager

604.669.5645 or

<galleryofbcceramics@bcpotters.com>

Gallery Hours

January 1 - 3 Closed

January 4 - February 28

10:30AM - 5:30PM Tues-Sun

Closed Mondays

For Sale

Crucible Electric Kiln 10 cu ft, 4" walls, shelves & furniture, bottom element, 240 volts 48/60 amp/breaker, kiln sitter; like new - only fired a dozen times, \$3200 (new was \$4600) Cheryl Rimmer 250.751.3631

Pottery Book Collection 228 books collected for 20 years, some in Japanese (5), Spanish (2), German (1), some leather bound; many collectable, current, and mostly hardcover. Cheryl Rimmer 250.751.3631

Free

Chintz & Co has large quantities of **bubble and foam chips** available for free if they are picked up regularly. Contact Gallery of BC ceramics for more information.

Wanted

Medium to large size **electric kiln** in good condition. Masood 604.222.1493

Left over **makings of a woodfire kiln**. Vancouver area only 604.224.6550

New Email Addresses

newsletter@bcpotters.com

galleryofbcceramics@bcpotters.com

membership@bcpotters.com

madeofclay@bcpotters.com

generalinfo@bcpotters.com

Membership

Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'membership renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership'.

Questions:

Ronna Ander 604.921.7550 or
<membership@bcpotters.com>

Communications Committee

Rachelle Chinnery, *Chair*, 604.874.8518
<newsletter@bcpotters.com>

Gillian McMillan 604.937.7696
<mcmillan@sfu.ca>

Letia Richardson, *editor*, 604.922.3306
<lrichard@telus.net>

Special thanks to Rona Hatherall, Carole Matecha, Marie Smith, and Lewis Kennett who make certain the newsletter is mailed.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65 +) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

Advertising Rates (not including GST) Please submit ads digitally.

Full Page \$130 2/3 Page \$95 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

Unclassified Rates: Members Free!

Insert Rates (not including GST)

Members: \$75. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

Website: www.bcpotters.com

Email: <bcpottersguild@bcpotters.com>

1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627

